

# SAN FRANCISCO ART ASSOCIATION BULLETIN

VOL 5 ————— MAY 1939 ————— NO 10



Dr. Grace McCann Morley (center) and part of her staff, San Francisco Museum of Art. Costumes, representing Java, designed by Ralph Clifford.

## Fantasia Pacifica Triumphs

*Seventh Parilia Sets Standard for Pageantry*

THE PARILIA has heretofore been considered the Art Association's unruly child. In spite of discipline, guidance and endless endeavor, it has been the cause of more parental headaches than all other Art Association conceptions put together. Possessing a heritage of rare creative ability, it has too often fallen prey to the influences of unfortunate company.

Fantasia Pacifica, however, which marked the Parilia's seventh annual celebration, has amply justified the confidence and faith of those who believe in it. Held in the Civic Auditorium on the evening of April 21, it was all that the Art Association could, and has, hoped for. The magnificent pageant and beauty and orderliness of the production set the pace for an evening of whole-hearted gaiety and friendliness. We cannot imagine

any art group, anywhere, presenting a more elaborate, fantastic spectacle. Indeed, we believe that many professional showmen hereabouts would have profited and received fresh inspiration from it.

The San Francisco Art Association has always prided itself on the fantasy and originality that has been the dominant note of all Parilias. It is scarcely possible that this year's party could have been given more careful consideration or more time for rehearsal than those of past years. It is interesting, therefore, in retrospect, to analyze just wherein lay the reason for this year's complete success; just what has been learned from past mistakes and where good fortune smiled upon it.

That the pageant was put forth without a hitch was due mainly to the facts that photographers simply were not allowed upon the

165



floor and that participants are now more seasoned and recognize the responsibility resting upon them. But that delightful friendliness, the complete unity of spirit in the assembled guests, has been attributed to several things. The exceedingly poor publicity left many uncongenial persons unaware of a Parilia being presented; the Golden Gate International Exposition, with its Gayway of Stellas and Sally Rand Nude Ranches, has done our Parilia a good turn; but we like to believe that the real reason lies in an enlightened public understanding of artists and art—and the Art Association and its annual Parilia have played no small part in developing the last.

In a production of such uniform high standard it is difficult to single out for special mention individual performances or groups. Although the action of the pageant was carried by the Art Association and the California School of Fine Arts, every group sustained its part and contributed floats or properties, costumes or dances that were important. Every unit, from the superbly handsome court of the king (portrayed by Mr. William A. Gaw) to the jolly little birds and animals and beautiful tropical fish, took its place in the constantly changing pattern. As the pageant progressed from the floor to the huge stage, the Parilia became a kaleidoscope of moving color interspersed with silver and gold. Even to us, seasoned in Parilia tradition, it was breathtaking.

The mural decorations, bizarre in theme, were restrained in color. By the skillful use of lighting they seemed to embrace the entire walls of the auditorium so that its usual ugliness was relegated to obscurity. The stage, designed to seat the several hundred persons that took part in the pageant, continued as a center of interest throughout the evening.

If Fantasia Pacifica leaves any cause for regret it is only because every onlooker's seat was not filled nor every box crowded. Is it possible to maintain the charm of this last ball with a crowd of larger proportions? Personally, we think it is. The Art Association's Parilia is a great spectacle. It is worthy of wide-spread recognition. M.R.



The frescoes by Bernard Zakheim, designed under the Federal Art Project for the University of California Hospital, were dedicated on May 1. They depict the history of medicine in California, from Indian life, through the period of the padres to the establishment of medical schools.

## More About Juries

Editor:

Mr. Cuneo's suggestion that the present jury system is not entirely satisfactory is certainly timely. A proposed show of two separate groups, accepted-rejected, has been in the minds of many local artists for some time. I believe it would tremendously stimulate the interest of the public and give all a chance to jury for themselves.

However, I differ in one point and feel that it is well taken after much discussion. I suggest that we hang the show as though each picture had been accepted by the jury, but label each accepted or rejected. This is the only way to give each canvas its fullest opportunity and free the spectator of bias as far as possible.

I do not see how anyone could object to such an arrangement as the decision of the jury is documented and at the same time a more thought-provoking show is presented than would be possible with the accepted and rejected hung separately. The very suggestion would be final in the minds of many.

Sincerely,

AMY D. FLEMMING.



## Members Gallery Schedule

Beginning with the Summer Group Shows the exhibitions in the Art Association Members Gallery at the San Francisco Museum of Art will change on Mondays, instead of Wednesdays, each exhibition remaining on view for two weeks.

Anna Klumpke held an exhibition of oils through May 9. Virginia Roberts will show oils and temperas May 10 through May 28; oils by Charles Surrendorf will be on view May 29 through June 11.



Dedication of three mosaic panels, designed by Edgar Dorsey Taylor, and an octagonal fountain, designed by Worth Ryder, took place in Piedmont High School April 14.

Two of the mosaics, set in shadow, are of glass, and the third, placed in direct sunlight, is of encaustic tile. By the use of different media an unusual harmony of light and color has been obtained.

The fountain, set in the center of the school court, is embellished with low relief sculpture carved in cement terrazzo.

The mosaics and fountain were executed under the WPA Federal Art Project.





California School of Fine Arts Float approaches the stage—Art Association Parilia.

166

## The Architecture of the Fair

By PROFESSOR STEPHEN C. PEPPER

**T**HE APPROACH to the Fair by the parking area is not the most splendid. It is like entering a house through clothes-yard, back entry, laundry, and kitchen. Evidently, the country relatives who arrive in cars were not much considered. The city people are better treated.

Yet one of the most satisfying things at the Fair is the underpass for cars beneath the city people's walk from the ferry. That structure, unselfconscious, truly functional, well proportioned, rhythmical, is a delight to approach, to enter, and pass through.

The city people enter by a side door. Only swells who have yachts may enter by the front door. But the side entry court with the high plain baffle walls, and with turns and entrances felt but not seen, is another delight, a suspense, and a stirring of the imagination. I wish the maps were not there, for they bring the mystery to earth and break the sweep of the walls. And I wish the mouth that emits the voice of the Fair were not there. The musical voice is very sad in a wistful merriment, and the talking voice radio-like and commercial. Cannot people be trusted to be merry in themselves, and is the Fair all commercial, and we not to forget it?

From the side entry so nearly satisfying, the city people enter the Court of Pacifica which opens out rather grandly and suddenly.

We had not expected to be in the heart of things so soon, and here we are right at the grand climax in a single step. We are met with a feeling of high plain walls and low relief texture. We move out into the court, and find the grand axis. Long walls, flower beds, simple unconfused buildings, a tower marking another axis, a place to walk. The first impression is of something charming, not ostentatious, not clamoring to be called "the biggest," a sort of dream or castle in the clouds, insubstantial, a little mixed as dreams are, reminiscent, a fairy structure, well named Treasure Island. This is the first impression and the one that remains in memory. It is the impression to hold and to carry away. And the fact that this can be done shows that the Fair architecture has achieved a success. It has an air. It will be remembered with pleasure.

But when we look more closely, the dream dissolves, as dreams will, and things prove not so perfect as they seem. The fairy tower is a fine idea, but I agree with the common criticism that it is weak. As the filmy structure of a dream with cloudy vapors at its base, it will do. But it stands there a material structure and must sooner or later meet the focussed gaze. The same, to a lesser degree, is the fate of the other dream structures. They

*Continued on page 4, col. 2*



## San Francisco Art Association Bulletin

*Published Monthly by The S. F. Art Association*

*Bulletin Editor.....*MILDRED ROSENTHAL

*Associates.....*RALPH STACKPOLE, WILLIAM HESTHAL  
RINALDO CUNEO.

---

Material in this Bulletin is copyrighted. Dead-line for contributions, 1st of each month.

---

A brief analysis of the Galleries of the Pacific Cultures by Langdon Warner, Director, appears in this *Bulletin*. Inasmuch as many Art Association members have not as yet visited this unusual collection, we hope that an insight into its purpose will contribute to future study and pleasure.

A knowledge and understanding of our neighbors of the Pacific Area, though important to all Americans, is even more vital to residents of the Pacific Coast.

The *Bulletin* is indebted to Dr. Warner for his contribution.



Prof. Stephen C. Pepper of the University of California is an old contributor to the Art Association BULLETIN. As usual, the BULLETIN welcomes his opinion and appreciates his interest.



### Student Exhibition

The California School of Fine Arts invites the members and friends of the San Francisco Art Association to its Annual Pre View and Tea in honor of the Exhibition of Students' Work, on Friday afternoon, May 19th, from 3 until 6 o'clock, at the School Building, Chestnut and Jones Streets.



### State Fair

The Sacramento State Fair will be juried this year in several districts throughout the state, action of the jury being final. Bay Region artists will send their work to the San Francisco Museum of Art. Jurors are Dr. Grace McCann Morley, Chairman, William A. Gaw and Victor Arnautoff. The closing date for entries is August 7.



Reviews of the work of Art Association members at the Golden Gate International Exposition will be resumed in the next issue of the BULLETIN.

## Architecture of the Fair

have to meet with the material gaze. If they were the wings and curtains of a stage within the conventions of the theater, we should not be driven to criticism. But they are real structures. They are not real scenery. The illusion is shocked still more if we enter one of the mysterious doorways. We come not upon incense and altars or an emperor's hall, but into the smells of a cafeteria, or the anatomy of the hormone lady, or engines and automobiles, or beverages and foods.

Let us walk down to the tower among the tulips and pansies. Our eyes are turned to the left, down another long axis, out through courts and fairy massy forms, across a piece of water plied by skiffs and swans, out through an avenue of lofty pillars across a sea to hills and cities far away. Again we are lifted by imagination and romance. We are charmed.

Then once more the fatal scrutiny. That avenue of lofty pillars. I have some friends whose judgment I respect, who speak highly of the pure function of those pillars. I cannot agree. I see no function in function in itself. Function is for something, never in itself. For me it is simply a magnificent scaffolding waiting to do something which will never be done. Take me back to the underpass beneath the city people's walk from the ferry. I call that beautiful. But the Federal pillars are a sort of ostentation. Besides, they are out of key with the rest of the dominant architecture of the Fair. Yet I approve what the architect was trying for. He would not have permitted the shock of a cafeteria in a fairy palace. And the wings of the Federal Building I find satisfying and stimulating both outside and inside.

Off in the northeast corner are the lower impulses of the Fair, the Gayway and the concessions, the hawkers and criers, the medley of nationalities, with many absurdities, many vulgarities, and here and there a delightful picking—the Brazilian Building, the ski hut.

In the midst of this, as if by accident, occurs the finest building at the Fair, the Pacific House. It can almost be missed. Something halts us in its neighborhood. We wonder what it is. Some serene influence, calming and inviting. We gradually discover it beside a lagoon, a simple building of four walls with central welcoming openings. It makes no demands. It simply draws us within, and we sit down comfortably among greenery and ample gentle proportions. Nothing is crowding, nothing jostling. A sense of aesthetic and intel-

*Concluded on page 6, col. 2*



## The Galleries of the Pacific Cultures

By LANGDON WARNER

**F**EW SAN FRANCISCANS, even Art Association members, have yet become used to the surprise of finding one of the most significant galleries in the world serving its huge public at their very doors.

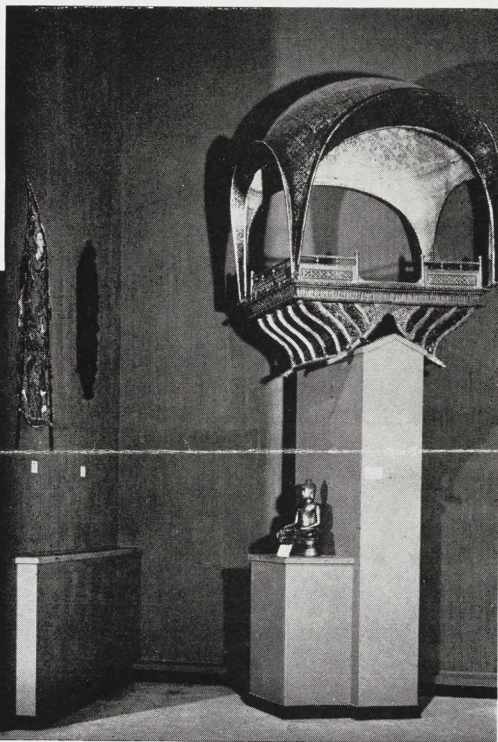
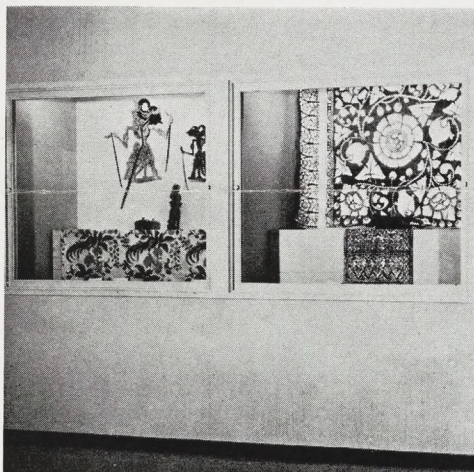
Even the barkers on the Gayway could hardly do justice to the sober truth, the beauty and significance of the objects that have been gathered in the Fine Arts Building at the Fair.

European master paintings and sculpture, the applied arts and contemporary paintings are, fortunately, so close to our everyday ways of thought that we visit and revisit them for the sheer easy joy of beauty that is understood.

But what shall be said of the nine great galleries where the arts from both sides of the Pacific are displayed? Here is a new experi-

the fundamental likenesses and superficial differences in the arts of some thirty different races.

Now it happens that nothing in the world, not even Mr. Chamberlain's umbrella, is so vitally important for San Francisco to understand today as our neighbors on this ocean. To know, really *know*, what these people have made to serve their spiritual and physi-



167  
Wall cases containing textiles enriched with gold leaf from Bali, and Javanese puppets. Right: Part of the Southeast Asia Gallery showing a gold-lacquered elephant howdah from the Royal Stables at Bangkok.

ment, obviously not the traditional picture show nor is it an opportunity to get new ideas for decorating houses.

This can best be described as the first attempt to gather under one roof masterpieces in all materials and techniques to demonstrate the Americas and the Far East and the Pacific Islands that lie between. Gaps are inevitable, as always when a high standard of excellence has been maintained. The entire story of spiritual and material civilization, from stone age to the encroachment of Europe, all around that enormous oval, has not been presented. But great examples from each culture, and in scores of materials, make plain

cal needs would mean that we realize what is going on in their minds and how they are going to act in the long run.

I can not promise that a gallop through these galleries will teach us whether Guam should be fortified or whether Chiang Kai-shek can win the war. But it is the solemn truth to say that there is stuff here on Treasure Island which throws light on Chiang Kai-shek's people, their spiritual yearnings and their material civilization.

A carved gold-lacquered howdah, from the royal elephant stables of Bangkok, properly examined, will illuminate the culture of Siam

*Concluded on page 6, col. 2*



# SAN FRANCISCO ART ASSOCIATION BULLETIN

SECTION 562, P. L. & R.  
U. S. POSTAGE

**PAID**

SAN FRANCISCO, CALIF.  
PERMIT NO. 3406

## Current Exhibitions in Local Galleries

*Amberg-Hirth*, 165 Post Street: New Pottery by Myrton Purkiss will be shown throughout May.

*California Palace of the Legion of Honor*, Lincoln Memorial Park: During May and continuing throughout the summer, Paintings and Sculptures by San Francisco Artists. Through May 15, Exhibition of Paintings by Victor Arnautoff, Edward Farmer and Daniel M. Mendelowitz.

*California School of Fine Arts*, 800 Chestnut Street: Annual Exhibition of the Students' Work, opening May 19, with a reception and tea for students and friends.

*De Young Memorial Museum*, Golden Gate Park: During May and continuing throughout the summer, Frontiers of American Art. (National Exhibition of the Federal Art Project; WPA.)

*Duncan, Vail Company*, 364 Sutter Street: May 3-17, Cartoons by H. E. Olmstead.

*Gump Galleries*, 246 Post Street: Throughout May, General Exhibition of Paintings and Fine Prints.

*Oakland Art Gallery*, Municipal Auditorium, Oakland: Continuing through May 31, Annual Exhibition of Sculpture.

*Paul Elder Gallery*, 239 Post Street: Through May 13, Pastels and Lithographs, of the Pacific Basin by Lily Eversdijk Smulders. May 15-June 3, Paintings by John Cumming.

*Rudolph Schaeffer School of Design*, 136 Saint Anne Street: Opening June 26, Summer Session for seven weeks, under Rudolph Schaeffer. For further information call EXbrook 7668.

*San Francisco Museum of Art*, War Memorial, Civic Center: Through May 7, Fifty-Ninth Annual Exhibition of the San Francisco Art Association. Through May 14, Paintings by Gros, Gericault and Delacroix. May 7 through 30, Sculpture by B. G. Benno. May 10 through 31, Oils and Pastels by John Ferren (from the Pierre Matisse Gallery). May 10 through June 10, Oils by B. J. O. Nordfeldt. May 26 through June 23, Masters of Popular Painting. (Oils by Rousseau, Bauchant, Canade, and other modern primitives. From the Museum of Modern Art, New York.)

Showing in the San Francisco Art Association Gallery: Through May 9, Pastels and Paintings by Anna E. Klumpke. May 10 through 28, Oils and Temperas by Virginia Roberts. May 29 through June 11, Oils by Charles Surendorf. June 12 through September 3, Summer Group Shows, changing every two weeks.

## Galleries of the Pacific Cultures

—its climate and zoology and botany, and its traditions. The less obvious and even heavier-charged significance of a 12th century Chinese ink landscape opens wide a similar vista, and to spiritual distances as well as material ones. A towering monolith sculptured with the high gods and heroes of the jungle people in Guatemala is at once a document and a delight.

So it goes, round the enormous ocean, till we are back again in San Francisco Bay realizing a broader human companionship.

This, it will be seen, is not the conventional take-it-or-leave-it art gallery, but one specially devised to seize all human connotations as well as the sheer admiration of lovely unfamiliar forms and of masterworks in every material.



## Architecture of the Fair

lectual justness surrounds us, beauty joined with knowledge and good humor. It comes over us that the life and commerce and geography of the whole Pacific area are before us. The building is packed with service and we hardly notice it. It epitomizes what a Fair might be. Here is something both charming and functional, something where the inside harmonizes with and amplifies the outside, something where beauty is united with information and commerce.

*Shell Oil Company*, 100 Bush Street: May 1-15, Etchings by William Wilke. May 15-30, Water Colors by R. Ramon.

*Vera Jones Bright Gallery*, 165 Post Street: May 1 through 20, Finger Painting by Genevieve Cody.

*Willard E. Worden Gallery*, 312 Stockton Street: During May, Wild Flowers from the Valley of the Moon, by Edith Bruning, of Santa Rosa.

*Mills College Art Gallery*, Oakland: Through May 21, Landscape Painting in the West: Water Colors by Lyonel Feininger; Student Exhibition from University of Hawaii.